

DAVID LISS • COLTON WORLEY



THE SHADOW NOW



THE
SHADOW
NOW

THE **SHADOW** NOW

WRITTEN BY **DAVID LISS**

ART BY **COLTON WORLEY**

LETTERS BY **ROB STEEN**

MAIN COVER BY **TIM BRADSTREET**

EXCLUSIVE SUBSCRIPTION COVER BY **COLTON WORLEY**

SPECIAL THANKS TO **JERRY BIRENZ, ANTHONY TOLLIN AND MICHAEL USLAN**

THE SHADOW CREATED BY **WALTER B. GIBSON**

SEE THE BACK INSIDE COVER FOR ALL VARIANT COVERS

DYNAMITE

Nick Berrucci, CEO / Publisher
Juan Collado, President / COO
Rich Young, Director Business Development
Keith Davidson, Marketing Manager

Joe Rybandt, Senior Editor
Sarah Litt, Digital Editor
Josh Green, Traffic Coordinator
Molly Mahan, Assistant Editor

Josh Johnson, Art Director
Jason Uilmeyer, Senior Graphic Designer
Katie Hidalgo, Graphic Designer
Chris Caniano, Production Assistant



Visit us online at www.DYNAMITE.com
Follow us on Twitter @[dynamitecomics](https://twitter.com/dynamitecomics)
Like us on Facebook /[dynamitecomics](https://www.facebook.com/dynamitecomics)
Watch us on YouTube /[dynamitecomics](https://www.youtube.com/dynamitecomics)



Certified Chain of Custody
Protecting Sustainable Forestry
www.sfi.org

This label only applies to the text section

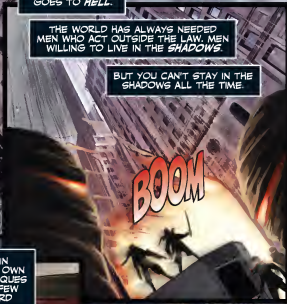
THE SHADOW ® NOW, Volume #1, Issue #1: First printing. Published by Dynamite Entertainment, 113 Gaither Dr., STE 206, Mt. Laurel, NJ 08054. The Shadow ® & © 2013 Advance Magazine Publishers Inc. d/b/a Conde Nast. All Rights Reserved. DYNAMITE, DYNAMITE ENTERTAINMENT & its logo are ® & © 2013 Dynamite. All rights reserved. All names, characters, events, and locales in this publication are entirely fictional. Any resemblance to actual persons (living or dead), events or places, without satiric intent, is coincidental. No portion of this book may be reproduced by any means (digital or print) without the written permission of Dynamite Entertainment except for review purposes. Printed in Canada.

For information regarding press, media rights, foreign rights, licensing, promotions, and advertising e-mail: marketing@dynamite.com



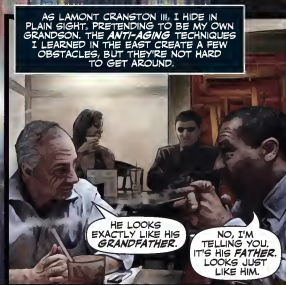
YOU LEAVE TOWN
FOR A FEW DECADES....

...AND EVERYTHING
GOES TO HELL.



THE WORLD HAS ALWAYS NEEDED
MEN WHO ACT OUTSIDE THE LAW. MEN
WILLING TO LIVE IN THE **SHADOWS**.


BUT YOU CAN'T STAY IN THE
SHADOWS ALL THE TIME.



AS LAMONT CRANSTON III, I HIDE IN
PLAIN SIGHT, PRETENDING TO BE MY OWN
GRANDSON. THE **ANTI-AGING** TECHNIQUES
I LEARNED IN THE EAST CREATE A FEW
OBSTACLES, BUT THEY'RE NOT HARD
TO GET AROUND.

HE LOOKS
EXACTLY LIKE HIS
GRANDFATHER.

NO, I'M
TELLING YOU.
IT'S HIS **FATHER**.
LOOKS JUST
LIKE HIM.



ANOTHER EXPLOSION. THIS ONE'S
A **BANK ROBBERY**. I CAN'T
BELIEVE NO ONE IS PUTTING
A STOP TO THIS.

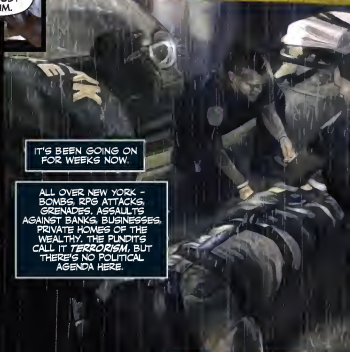
SO, I TOLD
HER, THAT'S, LIKE,
SO UNCOOL—

I'M
VERY SORRY,
BUT I'VE GOT
TO GO.

WE'RE IN THE
MIDDLE OF LUNCH.
THAT'S, LIKE, SO
UNCOOL.



IT'S BEEN GOING ON
FOR WEEKS NOW.



ALL OVER NEW YORK —
BOMBS, RPG ATTACKS,
GRENADES, ASSAULTS
AGAINST BANKS, BUSINESSES,
PRIVATE HOMES OF THE
WEALTHY. THE PUNDITS
CALL IT **TERRORISM**, BUT
THERE'S NO POLITICAL
AGENDA HERE.

I CALL IT SOMETHING ELSE.

THAT NIGHT.

BROOKLYN.

I CALL IT *CRIME*.

AND THAT MAKES
IT *MY BUSINESS*.

THE COPS DO THINGS BY
THE *BOOK* - LIKE THEY *SHOULD*.
THAT'S THEIR JOB.

I TAKE A MORE *DIRECT*
ROUTE. THAT'S MY JOB.

THAT'S WHY THEY'RE STILL LOOKING FOR THE TRAIL,
AND I'VE TRACED THE CRIMES TO THEIR *SOURCE*.

RUSSIAN MAFIA. THEY'VE BECOME
MAJOR PLAYERS IN MY ABSENCE, AND
NOW THEY'VE GROWN TOO FEARLESS.
TONIGHT THEY'RE FINISHED.

WORD ON THE STREET IS THAT THE BOSS,
ANDRE "BLACK BEAR" PERMYAKOV, IS BEHIND THE
ATTACKS. HE RUNS HIS OPERATION OUT OF AN OLD
APARTMENT BUILDING IN CONEY ISLAND

YOU HEAR
NOISE? SOUNDS LIKE
SOME CRAZY PERSON
LAUGHTER, NO?

THIS IS NOT
SOMETHING USUAL.
THIS LAUGHING.



MEDITATION AND REJUVENATION IN THE HIDDEN ENCLAVE OF SHAMBHALA HAS ITS ADVANTAGES.

HA HA HA
HA HA HA!!!
DID YOU THINK YOU
WOULD NOT BE
CAUGHT? DID YOU
THINK I WOULDN'T
KNOW?

HE
IS DEVIL.
RUN!

BUT I'VE MISSED THIS.

THE SHADOW
KNOWS.

WHERE
IS YOUR
BOSS?

THESE THUGS THINK
THEY'RE INVULNERABLE. THEY
ALWAYS CAVE. THEIR **FEAR**
ALWAYS BRINGS THEM DOWN.

BACK THEN. TODAY.
MAKES NO DIFFERENCE.
DIFFERENT HAIRCUTS. BUT
THE SAME SCUM.

END
OF THE LINE,
PERMYAKOV.

OH, HELL.

BOOM

WESTCHESTER COUNTY.
THE NEXT MORNING.
THE CRANSTON ESTATE.

THANK YOU,
STEVENS.

YES, SIR.

I WAS *SET UP*. I WAS *PLAYED*.
I DON'T MUCH CARE FOR THAT.

AND WHOEVER IS BEHIND THESE CRIMES
SHOWS NO SIGN OF STOPPING.

TWO MORE
ATTACKS LAST NIGHT.
I READ A JEWELRY
STORE GOT HIT WITH
WITH AN RPG.

SOMEONE
OUGHT TO *DO*
SOMETHING. DON'T
YOU THINK?



WHILE I WAS GONE, I MADE ARRANGEMENTS FOR MY WORK TO BE DONE BY A NETWORK OF AGENTS. THEY'VE BEEN KEEPING THE CITY'S SCUM IN LINE FOR ME.

ONLY THE TWO MOST SENIOR PEOPLE ARE SUPPOSED TO KNOW THAT I'M THE SHADOW. AS FAR AS THEY'RE CONCERNED, I'M JUST A WEALTHY PATRON.

GOOD MORNING, MR. CRANSTON.

GOOD MORNING, AMELIA.

Mavis Lockhart. Director of the Shadow Network.

MAVIS IS THE DAUGHTER OF ONE OF MY ORIGINAL AGENTS. WHILE I'VE BEEN GONE, SHE'S THE ONE WHO'S KEPT THE NETWORK TOGETHER. NOW THAT I'M BACK, SHE KEEPS IT RUNNING SO I CAN FOCUS ON THE IMPORTANT THINGS.

I NEED THE POLICE REPORT FROM LAST NIGHT'S INCIDENT, AND I NEED IT AN HOUR AGO.

YES, MA'AM.

MARGO FORYSTHE, GREAT-GRANDDAUGHTER OF MARGO LANE, MY GIRLFRIEND YEARS AGO. POTENTIALLY AWKWARD, BUT WE HAVEN'T HAD MUCH CONTACT, YET.

LET'S TALK, MAVIS.

KYLE VINCENT IS THE GRANDSON OF ONE OF MY ORIGINAL AGENTS. HE'S SECOND IN COMMAND.

THE INTEL WAS BAD. SOMEONE SET ME UP. SOMEONE KNEW I WAS COMING AND TRIED TO KILL ME.

YOU WERE OPERATING ON YOUR INTEL.

IDEALLY WE SHOULD HAVE REALIZED THE INTEL WAS BAD. THAT WAS OUR MISTAKE, MR. CRANSTON, AND WE TAKE FULL RESPONSIBILITY.

THIS ISN'T ABOUT ASSIGNING BLAME, KYLE. IT'S ABOUT RESULTS.

YEAH, WELL, WE'VE BEEN COMING UP SHORT IN THAT DEPARTMENT LATELY, HAVEN'T WE?

THIS NETWORK IS DOING EVERYTHING HUMANLY POSSIBLE TO TRACE THESE CRIMES TO THEIR SOURCE.

"EVERYONE IS WORKING AROUND THE CLOCK ON THIS."

"OUR AGENTS HAVE INFILTRATED THE INVESTIGATION ON ALL LEVELS."

AND THE MAN YOU SAW RUNNING INTO THE BUILDING - WHAT DID HE LOOK LIKE?

HE WORE A MASK. I COULDN'T TELL.

I'M SORRY TO BOTHER YOU, CAPTAIN. I KNOW THAT YOU'RE SO BUSY, BUT I'M JUST SO SCARED.

KEEP HIM BUSY...ONE MORE MINUTE....

THESE FBI FILES SHOULD REVEAL A FEW THINGS, IF WE'RE LUCKY.

MAVIS, NO ONE IS SAYING YOU'RE SCREWING UP, BUT YOU'VE BEEN DOING THIS A LONG TIME. ALL I'M SAYING IS MAYBE YOU NEED A BREAK. YOU'RE NOT AS YOUNG AS YOU USED TO BE.


I APPRECIATE YOUR CONCERN FOR MY WELL-BEING, KYLE. HOWEVER, IN MY VIEW, YOUTH IS NO SUBSTITUTE FOR EXPERIENCE.

WHAT IS IT MARGO?

THERE'S BEEN ANOTHER ATTACK. IT'S THE METROPOLITAN MUSEUM OF ART.

NEW YORKER





RESEARCH, INTELLIGENCE, INVESTIGATION. THEY'RE ALL IMPORTANT, BUT SOMETIMES STRATEGY ISN'T ENOUGH. SOMETIMES YOU HAVE TO TURN OVER A WHOLE LOT OF ROCKS AND SEE WHAT KIND OF BUGS ARE CRAWLING UNDERNEATH.

THEY JUST GAVE ME THE *MONEY* AND SAID IF THE SHADOW ASKED, TO POINT THEM TO THE RUSSIANS. I ONLY DID IT FOR THE MONEY.

GIVE ME A NAME.

"A LAWYER, ANDREW ANDERSON."

MR. ANDERSON, WHY HAVE YOU BEEN FEEDING ME MISINFORMATION.

A CLIENT WANTED ME TO ARRANGE IT. I SHOULDN'T HAVE DONE IT, BUT THE MONEY WAS TOO *GOOD*.

THE LAWYER SENT ME TO THIS CLOWN, NAMED FRANKLIN. FIVE ARRESTS FOR DWI, FIVE ACQUITTALS, CRAPPY APARTMENT, SO HOW'S HE AFFORDING TO PAY A LAWYER TO FEED INFORMATION ON THE STREETS?

I WASN'T SUPPOSED TO, BUT I HEARD A NAME. I THINK IF THEY KNEW I'D HEARD IT THEY WOULD HAVE KILLED ME.

TELL ME THE NAME OR I WILL KILL YOU.

KHAN. SHIWAN KHAN. DOES THAT MEAN ANYTHING?



**METROPOLITAN
CORRECTIONAL CENTER.
DOWNTOWN MANHATTAN.**

ONE OF THE LAST THINGS I DID
BEFORE I RETURNED TO THE EAST
WAS TO MAKE SURE SHIWAN KHAN
ENDED UP BEHIND BARS.

YEARS BEFORE.

SHIWAN KHAN WAS THE MOST
DANGEROUS ENEMY I'VE EVER FACED.

A **BLOODTHIRSTY** CRIMINAL WITH
NO CONCERN FOR THE INNOCENT
PEOPLE HE KILLED--NOT IF THEY
STOOD IN HIS WAY.

ONLY WITH KHAN BEHIND BARS DID I
FEEL FREE TO LEAVE THE COUNTRY AND
RESUME MY STUDIES AND MEDITATION.

ONE OF THE DEADLIEST
MEN ALIVE, LOCKED AWAY FOR
THE REST OF HIS LIFE.

HE BELIEVES HE IS DESCENDED
FROM **GENGHIS KHAN**. THAT HE
IS BORN TO CONQUER AND TO RULE.
COULD HE HAVE FOUND A WAY TO
ASSERT HIS INFLUENCE FROM
BEHIND MAXIMUM SECURITY?

KHAN'S BEEN IN SOLITARY
FOR MORE THAN TWO DECADES.
I WILL BE THE FIRST VISITOR
HE HAS EVER RECEIVED.

THE CRANSTON NAME STILL HAS
SOME CLOUT, AND I WAS ABLE TO
MAKE A FEW CALLS TO GET IN.

THE QUESTION IS: AM I WASTING MY
TIME? AM I BEING *PLAYED* AGAIN?

HE RECEIVES NO VISITORS
AND COMMUNICATION INSIDE AND
OUT. HE GETS BOOKS IN THE MAIL--
PAPERBACK ONLY--BUT THAT'S IT.
THEY'RE MOSTLY RELIGIOUS OR
PHILOSOPHICAL IN NATURE.

I KNOW WHAT HE DID
YEARS BEFORE, BUT I CAN
TELL YOU THAT, FOR US, HE'S
A *MODEL* PRISONER.

I DON'T
KNOW WHAT
YOU'RE LOOKING
FOR, BUT I DOUBT
YOU'LL FIND
IT HERE.



YOU HAVE NOT
AGED. YOU HAVE
MASTERED THE
TECHNIQUES OF
SHAMBHALA.

AND YOU ARE
AN OLD MAN. IS THAT
WHY YOU ARE STRIKING
BACK NOW? IS THIS
PURE SPITE?

I COULD READ NEWS
OF THE OUTSIDE WORLD IF
I WISHED, BUT I DO NOT.
CONSEQUENTLY, I CAN
ONLY GUESS AT YOUR
MEANING.

PERHAPS IT WILL
BE HARD FOR YOU TO
BELIEVE, BUT MY
INCARCERATION IS THE BEST
THING THAT COULD HAVE
HAPPENED TO ME. AT LAST
I HAVE FOUND SOME
MEASURE OF PEACE.

HOW
NICE FOR YOU.
WHAT ABOUT THE
FAMILIES OF THE
PEOPLE YOU'VE
KILLED? WHERE
IS THEIR
PEACE?

I MUST
LIVE WITH THE
KNOWLEDGE OF
MY CRIMES. THAT IS
MY BURDEN, AND
I DO NOT RUN
FROM IT.

GIVE ME A
BREAK.

YOU'RE
TELLING ME
YOU'VE GOT
NOTHING TO DO
WITH THIS
CURRENT CRIME
WAVE?

MY NETWORK
DISBANDED AFTER MY
ARREST. I HAVE NO
CONTACT WITH THE WORLD
OUTSIDE THESE WALLS.
I AM CONTENT
WITH THAT.

YOU'RE CONTENT
WITH GROWING OLD AND
DYING IN PRISON?

I AM.

THE QUESTION
YOU MUST ASK IS IF
YOU ARE CONTENT TO
REMAIN YOUNG?

IN SHAMBHALA WE
LEARN TO MANIPULATE
THE ENERGY OF THE
UNIVERSE TO PROLONG
OUR YOUTH. HERE, LOCKED
AWAY FROM THE WORLD,
I HAVE LEARNED TO GROW
AND EVOLVE. I HAVE,
AT LONG LAST,
CHANGED.

NOT YOU.
YOU APPEAR THE
SAME. SO MANY YEARS
HAVE PASSED, BUT YOU
ASSUME THE SAME
BURDENS. YOU ARE A
RELIC OF A DIFFERENT
TIME, RAGING AGAINST
A WORLD THAT HAS
PASSED YOU BY. HOW
CAN YOU EVER
KNOW PEACE?



I DON'T
HAVE TIME
FOR THIS.
PEOPLE ARE
GETTING KILLED
OUT THERE,
AND IF YOU'RE
BEHIND IT,
I'LL FIND
OUT.

LET GO OF
THE PAST. YOU
MUST EMBRACE
CHANGE.

ONLY BY
EMBRACING CHANGE
WILL YOU COME TO
FIND MEANING.

YOU KEEP ON
TELLING YOURSELF THAT.
YOU'RE PATHETIC. AN AGING
MURDERER WHO IS TRYING
TO MAKE SENSE OF A
LIFE IN PRISON.


PERHAPS YOU
ARE RIGHT. TIME
WILL TELL.

ARE
YOU ALRIGHT,
MR. CRANSTON?
PRISONER SHOOK
YOU UP?

NO, I'M FINE.
I DON'T KNOW.
JUST A LITTLE
DIZZY.

DID YOU FIND
WHAT YOU WERE
LOOKING FOR?

I DIDN'T
FIND ANYTHING.
I WAS *WASTING*
MY TIME.



"DID YOU LEARN
ANYTHING, CRANSTON?"

"IT WAS A DEAD
END, MAVIS."

AS NEAR AS I
CAN TELL, EVERYTHING
WE'VE DONE HAS BEEN A
WASTE OF TIME.

I ESTABLISHED THIS NETWORK
BEFORE I LEFT THE COUNTRY SO THIS
SORT OF THING WOULDN'T HAPPEN. SOME
CREEP IS RUNNING RINGS AROUND US
AND WE'RE OFF CHASING *GHOSTS*.

I THOUGHT
I COULD COUNT ON
YOU TO GET THINGS
DONE.

EVERYTHING THAT CAN
BE DONE IS BEING DONE,
MR. CRANSTON.

I KNOW IT'S
FRUSTRATING,
AND I CAN'T
EXPLAIN WHY
WE HAVEN'T
FOUND ANYTHING,
BUT IT'S NOT
FOR WANT OF
EFFORT.

BUT I WONDER
IF IT IS THE RIGHT
KIND OF EFFORT.

KYLE, IS THIS REALLY
THE TIME TO TRY TO PULL
A *POWER PLAY*? JUST DO
YOUR DAMN JOB AND I'LL
WORRY ABOUT MINE.

UNFORTUNATELY,
MY JOB IS TO POINT OUT
WHEN YOU'RE NOT DOING
YOURS.

IF YOU
CAN'T HANDLE
THE JOB,
MAVIS—

WHO THE HELL DO
YOU THINK YOU ARE? YOU
ARE OFF DOING GOD KNOWS WHAT
IN SOME HIDDEN TIBETAN BEAUTY SPA
FOR DECADES, WHILE I'M HERE DOING
YOUR JOB. AND NOW YOU COME
BACK ASKING WHY I HAVEN'T
DONE MORE?

AND KYLE, I DON'T KNOW
WHO YOU THINK YOU'RE FOOLING,
BUT THE FACT THAT YOUR GRANDFATHER
WAS AN AGENT IS ONLY GOING TO GET YOU
SO FAR IN THIS ORGANIZATION. IT SURE
AS HELL ISN'T GOING TO GET
YOU INTO *MY CHAIR*.

NOW, BOTH
OF YOU GET *OUT*
OF MY OFFICE.

LOCKHART

I NEED
Ms. LOCKHART.

IT'S AGENT
FORSYTHE. SHE'S IN A
COMPROMISED SITUATION
AND NEEDS A *WET WORK*
AGENT, BUT THEY'RE ALL
IN THE FIELD.

FORSYTHE,
HUH.

LET ME
HANDLE THIS.

GIVE ME THE
DETAILS. I CAN GET
THE WORD TO SOMEONE
WHO CAN HELP.

MARGO FORSYTHE IS THE
GREAT-GRANDDAUGHTER OF
MARGO LANE, WHO WAS MY BEST
GIRL WAY BACK WHEN.

MARGO LANE IS LONG GONE,
BUT MARGO FORSYTHE IS A DEAD
RINGER. I'VE BEEN LOOKING FOR A
CHANCE TO GET TO KNOW HER.

HOW DID
I GET MYSELF
INTO THIS?

I DON'T KNOW,
DOLL, BUT I LOOK
FORWARD TO HEARING
THE STORY.

SO THE MAN HIMSELF
FINALLY SHOWS HIS FACE. OR
PART OF IT. I HEARD ALL ABOUT
YOU FROM MY GREAT-
GRANDMOTHER.

HE'S IN
THERE. THIS IS IT.
LET'S MOVE!

THIS IS A
SET-UP!

YOU
THINK?

SHE RESENTED THE
FACT THAT SHE GREW OLD
AND I DIDN'T, BUT I ALWAYS
CARED FOR HER.

DIDN'T STOP
YOU FROM RUNNING
OFF, DID IT?

I DON'T HAVE
THE TRAINING FOR THIS!
THEY SENT ME HERE TO
RETRIEVE PHONE
RECORDS.

RELAX.
THIS IS WHAT I
DO BEST.

MY ABILITY TO CLOUD
THEIR MINDS WILL MAKE
IT IMPOSSIBLE FOR THEM
TO HURT US.

SOMEONE
CLEARLY CLOUDED
MY JUDGMENT WHEN
I TOOK THIS JOB.

HA HA
HA HA HA
HA HA

FOOLS. YOU WALK
TOWARD YOUR OWN
DESTRUCTION.

THAT IS SO
LAME....

THAT'S
NOT GOOD.



SO MUCH FOR
THE ABILITY TO CLOUD
MEN'S MINDS.

SOMETHING
IS NOT RIGHT....

BUT I STILL
HAVE A FEW
TRICKS UP MY
SLEEVE.

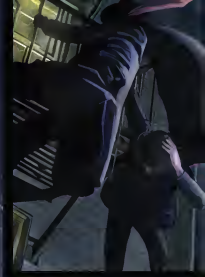
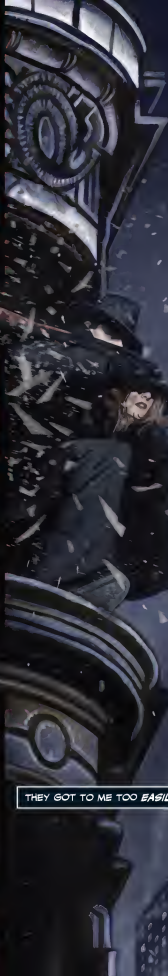


THESE MEN ARE DEADLY,
BUT NOT PARTICULARLY
SKILLED. GETTING OUT
OF HERE SHOULD NOT
BE TOO HARD.

STILL, THAT DOESN'T
EXPLAIN WHY I'M OFF
MY *GAME*. I HAVEN'T
FELT RIGHT ALL DAY.



THEY GOT TO ME TOO *EASILY*.



WE'VE
LOST THEM.

SO FAR,
I'M NOT IMPRESSED
WITH THE LEGEND.

IT'S
MS. FORSYTHE,
AND BARELY.

I SAVED
YOUR LIFE.
DIDN'T I MISS
LANE?




IT'S A
CODE 5-181.
I HAVE TO
GO.

WHAT IS A
5-181?

IT MEANS
EVERYONE
RETURNS TO
BASE.

IT'S YOUR
ORGANIZATION. YOU
OUGHT TO KNOW THE
DAMN CODES.





EVERYONE RETURN
TO BASE. WHAT CAN
THAT BE ABOUT?

IT SEEMED WISEST TO
RETURN AS CRANSTON.

AMELIA, WHAT'S
HAPPENING?

NOTHING. AS
FAR AS I KNOW.
WHY?

WHAT'S THIS
ABOUT A S-181?
I DIDN'T ORDER
THAT COMMAND.

I DID.


I THOUGHT IT
MIGHT BE A GOOD IDEA,
IN LIGHT OF THIS.

YOUR OLD
PAL KHAN HAS
ESCAPED.

I KNEW IT.

WAIT A MINUTE.
IF YOU ISSUED A S-181,
THEN WHY AREN'T AGENTS
CHECKING IN?

BECAUSE
THEY'RE DEAD,
JUST LIKE
YOU.



REALLY, I NEVER BELIEVED WE WOULD BE ABLE TO TRICK YOU SO EASILY.

OUR GOLDEN MASTER, SHIWAN KHAN SAID YOUR ARROGANCE WOULD MAKE YOU PLIABLE. NOW YOU WILL PAY THE PRICE FOR THAT ARROGANCE. ALL OVER THE CITY, YOUR AGENTS ARE FALLING.

"FOR LONGER THAN YOU WOULD BELIEVE, OUR AGENTS HAVE OUTNUMBERED THE FEW LOYAL SHADOW AGENTS."

"WE WAITED ONLY FOR THE MASTER TO GIVE THE WORD."

BANG



"IT ALL HAPPENED UNDER YOUR NOSE, MAVIS. I TRIED TO TELL YOU THAT YOU WERE SLEEPING."

"IT WOULD HAVE BEEN EASIER IF I COULD HAVE CONVINCED YOU TO STEP ASIDE, BUT IN THE END IT IS ALL THE SAME."

"ALL WE NEEDED WAS FOR YOU, CRANSTON, TO VISIT KHAN IN PRISON. HE NEEDED PROXIMITY TO YOU TO SUMMON THE ENERGY TO ESCAPE."

"WE BAITED THE TRAP, AND YOU WALKED RIGHT INTO IT."

YOU'RE INSANE. DO YOU THINK YOU CAN TRY TO PULL THIS OFF *HERE*, OF ALL PLACES.

TWO DO-GOODERS AND A HOSTAGE AGAINST ME? AND A TEAM OF MASTER KHAN'S AGENTS OUTSIDE THAT DOOR? YEAH, I REALLY DO.

WE'VE ANTICIPATED YOUR EVERY MOVE SO FAR. WHAT DO YOU THINK YOU CAN COME UP WITH NOW THAT WILL SURPRISE US?



NOW LET'S
JUST TAKE IT EASY,
KYLE. NO ONE HAS
TO GET HURT.

THAT'S RIGHT.
NO ONE HAS TO GET HURT.
AS LONG AS YOU COME WITH
ME, IF *YOU'RE* MY HOSTAGE,
AND I CAN BRING YOU TO THE
MASTER, THEN THESE
TWO CAN GO.

SURE. YOU
GOT IT. JUST
LET THE WOMEN
LEAVE.

DAMN IT.
I DID LET THINGS GET
AWAY FROM ME, BUT THIS
IS STILL MY COMMAND, AND
I WILL NOT ALLOW YOU TO
BE BROUGHT TO KHAN
LIKE A PRIZE.

I DON'T THINK
YOU HAVE MUCH
OF A CHOICE.

THINK
AGAIN.

NO!



WE'RE
OUTNUMBERED!
WHAT ARE YOU
DOING?

YOU ARE
GOING TO HAVE
TO TRUST ME.

IT'S NOT THAT I EVER
ANTICIPATED THIS HAPPENING.
NOT REALLY. BUT I ALWAYS
THOUGHT IT BEST TO BE
PREPARED.

BANG

BANG
BANG

I'VE BEEN HIT. NO TIME TO
FIGURE OUT HOW BAD.

THIS ESCAPE CHUTE WORKS
ITS WAY THROUGH SEVERAL
BUILDINGS ON THIS BLOCK. IT WILL
TAKE THEM HOURS TO TRACE IT.

FIND OUT
WHERE THAT GOSS!
THE MASTER WANTS
HIM. FIND HIM!

BY THAT TIME, WE'LL
BE LONG GONE....

...EITHER THAT,
OR I'LL BE LONG
DEAD.

LATER...

I WOULD HAVE
PREFERRED TO HAVE
MY OLD ENEMY DRAGGED
BEFORE ME, BUT IN THE
END IT DOES NOT
MATTER.

YOU HAVE
DONE WELL, KYLE
VINCENT.

THE MAN WHO
POSED THE GREATEST
THREAT TO MY
RETURN HAS, INSTEAD,
FACILITATED IT.

EVEN IF HE
LIVES, HE WILL FIND
HIS POWER DIMINISHED,
HIS ALLIES DEAD, HIS ASSETS
STOLEN, HIS SAFE-HOUSES
COMPROMISED, HIS
NETWORK LIES IN
RUINS.

THE
SHADOW HAS
FADED.

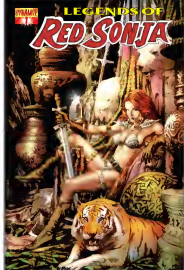
THE ERA
OF KHAN HAS
BEGUN.

TO BE CONTINUED

DYNAMITE®

IN THE NEWS - SEPTEMBER 2013

DYNAMITE TO LAUNCH
LEGENDS OF RED SONJA PRESTIGE
MINI-SERIES FEATURING TOP FEMALE
NOVELISTS AND COMIC BOOK WRITERS



Following on the immense success of the newly launched *Red Sonja* ongoing series by Gail Simone, Dynamite proudly announces the upcoming *Legends of Red Sonja* prestige miniseries, an extravaganza celebrating the iconic fantasy heroine's long and storied career. *Legends of Red Sonja* is a collaborative effort uniting Simone with a star-studded and prestigious creative team including Marjorie Liu, Mercedes Lackey, Kelly Sue DeConnick, Rhianna Pratchett, Leah Moore, Tamora Pierce, Blair Butler, Nancy Collins, Meljean Brook, Nicola Scott, Devin Grayson, and more to be announced. Frank Thorne, one of the key artists responsible for defining the character's distinct look, will be among the artists to contribute cover artwork, as will Jay Anacleto.

"When it was first decided that I would be taking part in the relaunch of *Red Sonja*, we had what I thought was a very fun idea, which was to have all the covers and variant covers be drawn by top female artists," says Gail Simone, an industry legend with celebrated runs on *Birds of Prey*, *Secret Six*, and *Batgirl*. "The idea just took off, as some of my artistic heroes, people like Colleen Doran, Amanda Conner, and Nicola Scott all contributed these gorgeous, eye-popping pieces of art for the book. It made everyone tremendously happy and gave us a wonderful extra kick for our relaunch of this classic character. So when Dynamite told me that the 40th anniversary of *Red Sonja* was coming up, I thought, 'I wonder if we could do the same thing, with all my favorite female writers?' I can't tell you how exciting this is for me, it's something I've wanted to do for years."

The structure of the *Legends of Red Sonja* prestige series will be, in Simone's words, "a braided story, with individual, unique stories written by titans of comics, prose, and the gaming world. These are all powerful voices whose work I adore. Dynamite asked me to make a list of the women I'd love to see included, and again, I was astounded at the eager responses! We have giants of the fantasy and horror prose world: Tamora Pierce, Nancy Collins, Mercedes Lackey, and Meljean Brook. We have some of the hottest comics talents: Marjorie Liu, Kelly Sue DeConnick, Leah Moore, Devin Grayson and

(in her first published story as a writer) Nicola Scott. And we have brilliant writers from games and television: Rhianna Pratchett and Blair Butler. Getting to hand-pick this crew of fierce women was an absolute joy, and the fun of it is we're all fans of *Red Sonja* and of each other. Throwing ideas back and forth and shaping the stories has been some of the most fun I've ever had in comics. I can't wait for people to read these takes on *Red Sonja*...some are funny, some are scary, some are very different versions of *Sonja* than we are familiar with!"

Many of Gail Simone's hand-picked contributors have shared their excitement about the project:

Rhianna Pratchett (*Heavenly Sword*, *Mirror's Edge*): "I treasured my *Red Sonja* poster when I was kid. So to get the opportunity to write a story for the character, and to do it in the company of such extraordinary, talented women, is a dream come true."

Leah Moore (*Doctor Who: The Whispering Gallery*, *Sherlock Holmes: The Liverpool Demon*): "It's not everyday that Gail Simone asks me to write *Red Sonja*. To be honest, I'm glad, because when it happened, I had to be peeled off the ceiling. Writing *Red Sonja* has been a personal ambition of mine for a long time. She is about the most fun a writer can have."

Tamora Pierce (*The Song of the Lioness*, *Mist/tf*): "This is the coolest project ever: new stories crafted by some of the best writers and artists out there, about a woman warrior created by one of my literary idols, Robert E. Howard, spearheaded by my comics goddess, Gail Simone. I'm honored to be a part of this, and can't wait to see the whole thing."

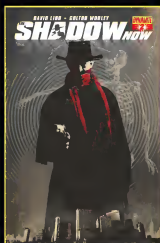
Blair Butler (*Heart*, host of MSN's *Nerdcore*): "I'm honored and exceedingly intimidated to be included in this group of talented creators. Gail Simone is amazing -- and her take on *Red Sonja* is something I've been looking forward to since it was announced way back at Emerald City Comic-Con. So when she asked me to contribute, I agreed immediately, even though I'm totally nervous about it."

Nancy Collins (*Swamp Thing*, *VAMPS*): "I am thrilled to have been chosen by Gail Simone to participate in *Legends of Red Sonja*. I remember how excited I was when I plucked *Conan the Barbarian* #23 off the spinner rack as a kid, all those years ago, and finally saw a female hero capable of dishing it out with the best of them. I am honored to have been given this chance to add to *Red Sonja*'s mythos."

Meljean Brook (*Iron Seas*, *Demon Angel*): "I'm absolutely thrilled to be writing a story for the she-devil, *Red Sonja*. I first encountered *Red Sonja* in the movie with Nielsen and Schwarzenegger when I was about eight years old -- and I know that movie isn't without its problems, but it's almost impossible to describe how incredible it was to watch a film in which the heroine was just as strong and as tough as the muscle-bound hero. *Red Sonja* was a revelation to eight-year-old me, and I can trace many of the heroines I write today back to those roots."

"Wow. Gail and the editorial team at Dynamite have put together an incredible team of creators - a prestigious and impressive list - on a series that celebrates one of the strongest female characters in comics. I can say that they have done an incredible job together, and I thank them," says Dynamite CEO and Publisher Nick Barrucci.

NEXT ISSUE:



ISSUE #2

The *Shadow Network* is in tatters, Lamont Cranston lies near death, and Shiwan Khan is on the rise, but it's a mistake to count out the *Shadow*! From the ashes of his ruined life, Cranston begins to rebuild all he has lost. Meanwhile, Khan expands his own reach, and a major new player in the *Shadow* continuity is revealed. It's the *Shadow* like you've never seen him before!

DYNAMITE®

Visit us online at www.DYNAMITE.com
Follow us on Twitter @dynamitecomics
Like us on Facebook /Dynamitecomics
Watch us on YouTube /Dynamitecomics

Nick Barrucci, CEO / Publisher
Juan Colledo, President / COO
Rich Young, Director Business Development
Keith Davidson, Marketing Manager

Joe Rybandt, Senior Editor
Sarah Litt, Digital Editor
Joeh Grean, Traffic Coordinator
Molly Mahan, Assistant Editor

Josh Johnson, Art Director
Jason Ullmeyer, Senior Graphic Designer
Katie Hidalgo, Graphic Designer
Chris Canieno, Production Assistant

To discuss this and more, log onto the Dynamite forums at
WWW.DYNAMITE.COM/BOARDS

DYNAMITE DIGITAL EXCLUSIVE CONTENT!

A BEHIND-THE-SCENES LOOK AT THE SHADOW NOW #1 FROM DAVID LISS' SCRIPT TO COLTON WORLEY'S ARTWORK

PAGE 1

PANEL 1

Exterior image. Daytime. A bank on a busy street in midtown Manhattan. People are walking past talking to each other, on the phone, walking their dogs, etc. Outside the bank sits an armored car. This is a picture of urban business-as-usual — the calm before the storm.

CAPTION

You leave town for a few decades....

PANEL 2

Same angle and shot, a moment later. Now an explosion rocks the bank. Bricks and glass and people and body parts go flying. The armored car is knocked over and money is spilling out into the streets. Those not injured are running away from the scene. There are, however, a few enigmatic figures, dressed all in black and wearing masks skin-tight masks that cover their entire heads, collecting bags of money from the armored car.

CAPTION

...and everything goes to hell.

The world has always needed men who act outside the law. Men willing to live in the shadows.

But you can't stay in the shadows all the time.

SFX

BOOM!

PANEL 3

A well-lit restaurant. In the background we see Lamont Cranston wearing a suit and eating lunch with a beautiful woman in a revealing dress. Cranston should be a handsome man in his mid-to-late 30s, though there is something indeterminate about his age. I'm not sure how you would render that visually.... Maybe his suit should look a little old fashioned. We want to subtly suggest he is a man a little bit out of step with modern times. A waiter is pouring white wine into their glasses while the two chat amiably. In the foreground a trio of businessmen eat lunch. The three of them are of very different ages — one quite young, one middle aged, and one close to retirement age. The eldest of them gestures toward Cranston, but it is clear all three are talking about him.

CAPTION

As Lamont Cranston III, I hide in plain sight, pretending to be my own grandson. The anti-aging techniques I learned in the East create a few obstacles, but they're not hard to get around

ELDERLY BUSINESSMAN

He looks exactly like his grandfather.

MIDDLE AGED BUSINESSMAN

No, I'm telling you. It's his father. Looks just like him.

PANEL 4

Closer image of Cranston and his lunch date, without the business trio in the foreground. This time we see a couple of women walking toward their table, being led by a waiter. One woman holds out her smart phone and is showing something to the other. Cranston's date is talking to him, but he is clearly not listening. He is listening to the two passing women while he gets out of his chair.

WOMAN #1

Another explosion. This one's a bank robbery. I can't believe no one is putting a stop to this.

DATE

So, I told her, that's, like, so uncool--

CRANSTON

I'm very sorry, but I've got to go.

DATE

We're in the middle of lunch. That's, like, so uncool.

PANEL 5

From a distance, and in the shadow of a building, Cranston stands outside the police lines at the crime scene. He is watching, studying, looking for clues. Police are in the middle of investigating. EMS workers are tending to the sick and taking away the dead on stretchers. In the distance, a hysterical woman sobs against a policeman's chest.

CAPTION

It's been going on for weeks now.

All over New York — bombs, RPG attacks, grenades. Assaults against banks, businesses, private homes of the wealthy. The pundits call it terrorism, but there's no political agenda here.

I call it something else.



DYNAMITE DIGITAL EXCLUSIVE CONTENT!

A BEHIND-THE-SCENES LOOK AT THE SHADOW NOW #1 FROM DAVID LISS' SCRIPT TO COLTON WORLEY'S ARTWORK

PAGE 2

PANEL 1

Aerial distant image of a very large apartment building in a crummy street in Coney Island, Brooklyn. Behind the building, we can see the ocean. The other buildings, if they appear in the panel, should be burned out or run-down. A dark figure we can barely make out runs along the roof of the building. This is, of course, The Shadow, but we're not going to get a clear image of him on this page. He should always be, for want of a better word, shadowy.

FLOATING TEXT

That night.

Brooklyn.

CAPTION

I call I crime.

And that makes it my business.

PANEL 2

The Shadow (still shadowy) moves along the ledge of one of the upper floors of the apartment building. He is moving toward a lit window.

CAPTION

The cops do things by the book – like they should. That's their job.

I take a more direct route. That's my job.

PANEL 3

The shadowy figure peers into the lit window. Inside we see five Russian Mafia types hanging out inside. They are drinking, eating snacks, having a casual time. Two play a video game. They sit on an old sofa, and there are some wooden crates next to them. The others watch something on another TV screen. This is a large, old apartment, with high ceilings, and this window is high up, so when the Shadow comes leaping in on the next page, it will look dramatic.

CAPTION

That's why they're still looking for the trail, and I've traced the crimes to their source.

PANEL 4

Closer image of the Mafia thugs. We can see the crates next to the sofa contain automatic weapons.

CAPTION

Russian Mafia. They've become major players in my absence, and now they've grown too fearless.

Tonight they're finished.

Word on the street is that the boss, Andre "Black Bear" Permyakov, is behind the attacks. He runs his operation out of an old apartment building in Coney Island

PANEL 5

Inside the apartment, one of the thugs playing the video game looks up.

CAPTION

Tonight, it all ends.

THUG #1

You hear noise? Sounds like some crazy person laughter, no?

PANEL 6

All the thugs stop what they are doing and look up.

SHADOW(OP)

HA HA HA HA HA HA!

THUG #2

This is not something usual, this laughing.



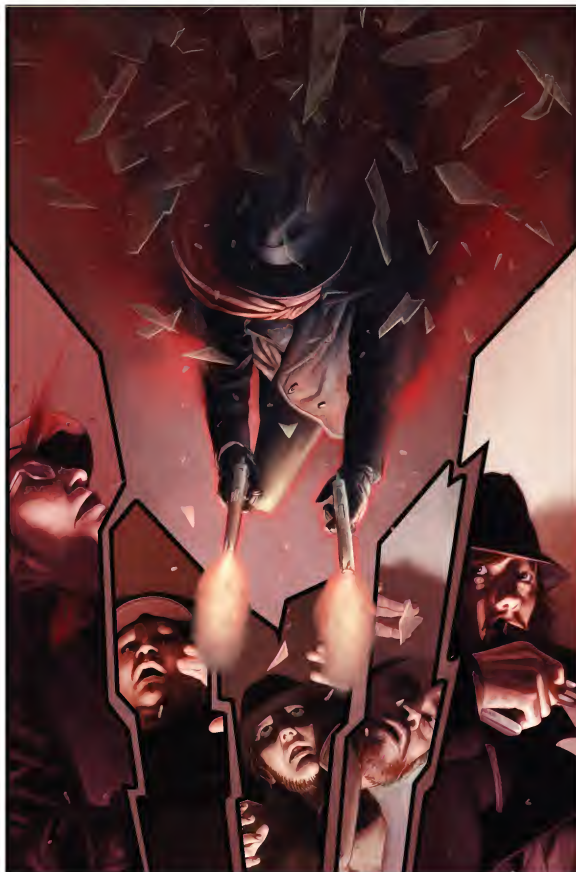
DYNAMITE DIGITAL EXCLUSIVE CONTENT!

A BEHIND-THE-SCENES LOOK AT THE SHADOW NOW #1 FROM
DAVID LISS' SCRIPT TO COLTON WORLEY'S ARTWORK

PAGE 3

PANEL 1

Splash/Credits page. The Shadow, in full Shadow attire -- cape hat, the works -- comes leaping through the window, firing his guns, heading right for the reader. The Russian mob guys are getting shot and falling. One is down, two are firing back, and two are running. This is a big, bold action shot.



DYNAMITE DIGITAL EXCLUSIVE CONTENT!

A BEHIND-THE-SCENES LOOK AT THE SHADOW NOW #1 FROM DAVID LISS' SCRIPT TO COLTON WORLEY'S ARTWORK

PAGE 4

PANEL 1

A hallway inside the apartment. Two Russian monsters run in terror from the Shadow, though we can't see him. One of the thugs (#4) is tripping, falling face forward. The other two don't even look back.

CAPTION

Meditation and rejuvenation in the hidden enclave of Shambhala has its advantages.

SHADOW(OP)

HA HA HA HA HA HA!!!

Did you think you would not be caught? Did you think I wouldn't know?

THUG #3

He is devil. Run!

PANEL 2

The Shadow stand over a terrified Thug #4.

CAPTION

But I've missed this.

SHADOW

The Shadow knows.

PANEL 3

The Shadow holds Thug #4 by his throat against the wall. The Thug is pointing down the hall.

SHADOW

Where is your boss?

CAPTION

These thugs who think they're so tough. They always cave. Their fear always brings them down.

PANEL 4

The Shadow is kicking down a door. On the door we see a nameplate reading ANDRE "BLACK BEAR" PERMYAKOV and below that a sign reading PLEASE KNOCK BEFORE ENTERING.

CAPTION

Back then. Today. Makes no difference. Different haircuts, but the same scum.

